

No. 176 October 1990

Hillandale

NEWS





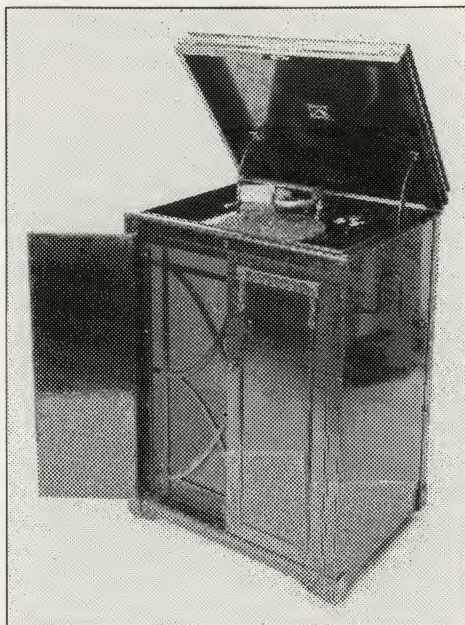
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Front cover illustration - Burt Shepard (see page 101)

Passing Notes

I must begin this issue with apologies to all those who experienced difficulties with the typographical problems in the previous magazine. The Society's 'new technology' proved somewhat harder than your editor had anticipated to master in time for the printers' deadline! I am pleased to say however that all 'bugs' are now eradicated and mistakes rectified. I hope all our readers will enjoy this issue undistracted by syntactical, grammatical or typographical errors! In view of the problems which affected in particular Part Two of Frank Andrews's serialised article on William Barraud's Disc Record Companies, it has been decided to reprint Part Two, minus 'bugs', in order to give readers a chance to read it a little more easily!

News from the Severn Vale Group of a change of meetings venue, which will now be St. Katherine's Hall, Ledbury, every other month. In addition, John Calvert has succeeded Lawrie Wilson as Group Secretary; readers interested in membership details can contact him at: [REDACTED]

[REDACTED] Gloucestershire GL7 6HD.

My plea for more material of an 'international' nature has bought the first responses through the letter-box – a couple a fairly hefty articles from across the Atlantic on *extremely* exciting topics which I look forward to presenting shortly – suffice to say names such as Lambert and John Kreusi will shortly figure prominently in these pages!

CL

A note from our Bournemouth correspondent . . .

Soviet Compact Discs

April 1990 saw the issue of the first Compact Discs by the giant *Melodiya* records organisation of the U. S. S. R., bringing it into line with other European countries such as Czechoslovakia, GDR and Hungary. This initial issue is comprised of 65 discs whose numbers have the prefix SUCD, but not in the Cyrillic script! This has a certain significance. Predictably, one sees several works by Prokofieff, Shostakovich, Tchaikowsky and Schnittke. 'Western' composers are featured too in a 'package' obviously aimed at lovers of classical and concert music. I note one by Vladimir Atlantov (tenor) which was released on LP during the past year. I am unable to check the origin of any others. The present record-pressing plants are located at Riga, Leningrad, Aprilevka, Moscow, Tbilisi and Tashkent (the latter two mostly supplying Southern and Eastern regions).

Melodiya, like all record companies worldwide, is engaged in re-issuing 'nostalgia' LPs in the many 'musics' appropriate to all the republics. One presumes that the CD programme will eventually take over the splendid series of early recordings by legendary singers and instrumentalists now available on LP. When – and if – I receive copies from my correspondents I'll report on standards...and perhaps which plant they come from. Of course, it could be a whole new plant – one completely unknown to Fred Gaisberg or William Sinkler-Darby!

Please note that articles, reviews or correspondence intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of publication.**

Hence the deadline for the December issue will be **15th October.**

Please note that views expressed in this magazine do not necessarily reflect those of the Editor

The English Music Hall Performer and American Vaudeville

by Allen C. Debus

For many Americans today the 'British Invasion' refers to the Beatles and other English Rock Groups who transformed popular music two decades ago. But in fact there has been a long tradition of English performers in America as well as American performers in England. Dramatic actors from London toured the American frontier in the early years of the 19th century and one of P. T. Barnum's greatest triumphs was to sign Jenny Lind to a series of concerts in North America after her phenomenal tour of England in 1850. During these years American Minstrels troupes toured the British Isles; the old minstrel format is long gone in America, but was perpetuated in England through the performances of The Black and White Minstrels.

Here, however, we will be concerned solely with American vaudeville and a few English headliners who were favourites in the United States. The life of vaudeville was shorter than that of English Music Hall...it was the predominant form of popular entertainment for only about 40 years, from 1885 to 1925. Then radio and a little later, sound films, brought about a very rapid decline of this form of entertainment.

The acme of vaudeville was surely the first two decades of the twentieth century. These years saw the development of a number of theatre circuits: Keith-Orpheum, Sun, Pantages, Sullivan-Considine, and many others. Associations of vaudeville theatres stretched from coast to coast and these permitted specialty acts of all kinds to work for long periods of time as they made their way from one theatre in the chain to the next. the distances could be daunting to even the hardest performer – during the season of 1924–25 Bert Lahr travelled some ten thousand miles.

The Palace Theatre at Broadway and 47th Streets in New York City was the key vaudeville house in America. It opened in 1913 and "to have played the Palace" was a never-to-be-forgotten experience in a vaudevillian's career.

All one need do is turn to one of the autobiographies of one of these entertainers to see their pride in having appeared there. Scarcely less important was Oscar Hammerstein's Victoria Theatre of Varieties at 42nd Street and Seventh Avenue. A surviving program from the week of September 4th, 1911 indicates the makeup of a first-rank vaudeville show: there were comedy acts, singers of popular songs, novelty acts, a major star – Lottie Gilson, "The Little Magnet," a boxing Kangaroo, and finally a comedy skit, "The Newlyweds," before the so-called dumb acts – those cyclists and jugglers who could be enjoyed in spite of the noise of an audience now beginning to leave the theatre. And if the theatre was not yet cleared, there was a final 'chaser' in the form of slides or in some cases a silent film which was added to the program to empty the seats for the next show.

There is little doubt that British artists were among the most popular to tour the American circuits. Bessie Bonehill, Wilkie Bard, Hetty King, Albert Chevalier, George Lashwood, Alice Lloyd, Vesta Victoria, Will Fyfe and Bransby Williams...they were all welcomed by American audiences and foreshadowed the later successes of Beatrice Lillie, Jack Buchanan, Gertrude Lawrence and Noel Coward in the 1920s.

LET IT ALONE

BERT WILLIAMS'
SUCCESSOR TO
"NOBODY"

WORDS BY
ALEX ROGERS
MUSIC BY
BERT A. WILLIAMS



And yet, to be a 'hit' in another country was not always assured by one's 'star' status at home. Although Marie Lloyd was the queen of English variety, her material seemed too suggestive for American audiences, and her sister Alice far outshone her in American vaudeville and revue. The same could happen to Americans in England. Nora Bayes and her husband, Jack Norworth, were among the most popular American married couples on stage, but in the U. S. A. Nora clearly took top billing. After their divorce in 1913 they both tried England in single acts. Nora did not do well, but Jack was so well received by English audiences that he did not return to New York until 1917.

The easy interchange of material may best be seen in the popularity of the same music on both sides of the Atlantic. If English ballads and comic songs were utilized in American vaudeville, ragtime was quickly adopted throughout the British Isles. In this regard an artist of special interest is Burt Shepard who toured with a variety of American minstrel companies from the mid-seventies through the nineties. By this time the minstrel show was in decline and he turned to vaudeville. He also accepted an offer to appear in England and found that his style was appreciated there as well as at home. It is fortunate for us that he also discovered another source of income through recording. In England he recorded cylinders and discs of the latest American songs...and on his return home he recorded English material for the Victor Talking Machine Company.

Although Dan Leno never appeared in the United States, turn of the century gramophone owners in America could listen to Burt Shepard *[who appears on this issue's front cover - Ed.]* recite Leno's specialties while in England phonograph owners could listen to his cylinders of Bert Williams' latest songs.

The enthusiasm in America for first-rank English entertainers may be seen as early as the mid-nineties, with the visits of Albert Chevalier. A New York newspaper dated 15th March 1895 noted:

"CHEVALIER IS ON HIS WAY.

*THE GREAT SINGING COSTER WHO HAS SET
ENGLAND WILD SOON TO BE HERE.*

...The most talked-of man and the best paid artist in the English theatrical world today is Albert Chevalier, "The only Legitimate Exponent of Coster Art." He holds a position absolutely unique, without a rival, and he makes more money in a week than Henry Irving ever dreamed of.

And now he is coming to America at a salary greater than was ever paid to any male performer, excepting Jean de Reske and, perhaps, another star of the opera. This performer, who five years ago was an actor at \$10 a week, is to receive from Koster & Bial \$25,000 for ten weeks of his valuable time. His engagement at the New York music hall is to last eight weeks occupied by his two ocean voyages, just the same as though he were playing."

A year later Chevalier was back in New York, an event that merited his being placed on the cover of the *New York Dramatic News* for the weekly edition of 11th April. A long newspaper article compared the humour and pathos of his songs with the art of Charles Dickens. He was presenting five of his songs at the time: *"The Future of Mrs. Awkins," "Our Little Nipper," "Our Court Ball," "Wot Cher, or Knocked 'em in the Old Kent Road,"* and his "most artistic conception, *"My Old Dutch,"* the universal and familiar endearment for a wife. It deserves to be placed in the best gallery of old men's stage portraits, and in it affection and pathos are shown at their highest." He was to return to America a number of times before his death in 1923, appearing even in a silent film based on *"My Old Dutch"* in 1915.

Between 1907 and 1911 a new group of English male performers followed in Chevalier's footsteps. Harry Lauder, Albert Whelan, Wilkie Bard, and George Lashwood all succeeded with American audiences, but not all to the same degree. Hired at over \$3,000 per week, Wilkie Bard opened in New York first at Hammerstein's Victoria where his act initially failed. Only after reworking his material did he convert failure to success. A return to the New York Palace in 1919 resulted in the same problem and once again he found it necessary to rearrange his act before being accepted by his audiences.

Albert Whelan became known in American vaudeville for the speciality, "The Three Trees," a number which had originally been introduced in New York in the very successful musical, *"The Spring Maid,"* by Tom McNaughton, husband of Alice Lloyd, in 1910. Whelan seemed promising enough to the Columbia Graphophone Company of New York to be signed to make several recordings, among them a twelve-inch version of the music hall classic, "I Can Say Truly Rural" (1910). Also signed by Columbia was George Lashwood who recorded in America a series of songs he was well known for in England: "Sea, Sea, Sea," "In the Twi-Twi-Twilight," "My Latchkey," "There's another Fellow Looks Like Me" and "Send For a Policeman."

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New York Dramatic News

Conducted by
LEANDER RICHARDSON.

Vol. 5. No. 16.

NEW YORK, SATURDAY, APRIL 11, 1896.

Price, 10 cents.



CHEVALIER'S BEST CHARACTERS.

In its weekly review of new vaudeville acts, *The New York Dramatic Mirror*, (Dec. 18, 1909), noted that:

"...At the Plaza Music Hall last week, where he made his American debut...he won instant recognition, just as Alice Lloyd did three years ago, only in her case she came over unheralded and almost "on rubbers", and awoke the next morning to find herself becoming famous. But Lashwood had been announced, and so loudly and widely that one began to sort of anticipate a deep disappointment, such as is so often the case. Three big causes enter into the successful makeup of Mr. Lashwood. In the first place he has a remarkably exuberant and appealing personality, to say nothing of stage confidence, real ability and good looks; in the second, he dresses and stages his acts in the most admirable manner, and in the third (which might well come first) he sings a number of songs that are tuneful, witty and appealing, some a bit risqué, but not vulgar. Seldom - even recognising the song hits of Miss Lloyd and Harry Lauder - has a European come to our shores with such rattling good material, and on Thursday night the audience commenced humming the choruses of most of his songs after a first rendition. Mr. Lashwood opened in one with a comic song, mildly risqué in one verse entitled "It's Another Fellow Looks Like Me" appearing in evening garb of the latest London mode. There was a special set in four showing the deck of a Channel steamer with a sea drop in the background was used. The comedian appeared in white flannels and straw hat and sang a most amusing song probably entitled "Sea, Sea, Sea, Why Are You Angry With Me?" calling for much of the business relative to certain well defined consequences of ocean travel. He next offered a London "bobby" song, now appearing in the correct garb of a police officer of the British metropolis. The song used here, though not as tuneful as some of the others, was quite as amusing and won favour from the start. "In the Twi-Twi-Twilight" caught the fancy of the audience, and, barring a few lines which might be taken suggestively, it is a song that should become exceedingly popular. He wore an immaculate brown frock suit, with high silk hat, which helped him to prove his "Beau Brummel" title. A Scotch number came after this, green plaid kilties, white military jacket and bare calves and knees, showing the entertainer off to particular advantage. The song was called "That's Why Sandy Ticked The Ladies So" and though it is of the unusual Scotch variety and not very remarkable in any way, the audience began calling for more until Mr. Lashwood obliged with what proved to be his best number, "My Latch Key." He worked in a spot during this rendition and again wore evening clothes. This had to do with the casting aside of bachelorhood in favour of matrimony - hence the parting with the key.

At its close, Mr. Lashwood was called out for many bows, and the applause did not begin to subside until the cards for the next act were placed and the act had fairly gotten under way. A word regarding the costume changes of the artist are due here, for seldom, if ever, has a player been seen who makes such rapid changes and who appears each time in such faultless attire. Both Americans and Europeans can learn a big lesson by watching him. Not for this alone, but for other reasons that make him a vaudeville "star" worthy of the name."

And yet the success of Bard, Whelan and Lashwood was short-lived. These performers were infrequent visitors to America and while they loom large in histories of the English Music Hall, they are largely forgotten in the United States. How different this is in comparison to Harry Lauder (1870-1950). Lauder began performing at the age of twelve and only after years of playing small theatres in Scotland and the provincial towns of England did he finally secure an engagement at Gatti's Westminster Music Hall in London in 1900. All went well and when an opportunity came to appear in the United States in 1907 he took it. His first appearance was at the New York Theatre and it was the beginning of a long love affair between Lauder and the American people. His last tour was in 1934, his twenty-fifth. So loyal were his fans that in 1911 his audience remained at the Manhattan Opera House until 12:45 a.m. when his ship was delayed by fog. And during the first World War there were few American artists who put more effort into the sale of Liberty Bonds than did Lauder.

Lauder's songs - "Roamin' in the Gloamin'," "She is Ma Daisy," "The End of The Road," "A Wee House 'Mang the Heather," and so many others are remembered even today and he may be the only performer from the early years of the century other than Enrico Caruso and John McCormack whose recordings are repeatedly reissued.

American recording companies took advantage of the discs and cylinders Lauder had made for their sister companies based in London. Pathe reissued his cylinder recording of "We Parted on the Shore" in disc form, while Edison released seven 2-minute wax cylinders in March 1908 noting the fact that "Mr. Lauder played a four weeks' engagement in New York last November and achieved great success." In November another four records made by Lauder in London were offered to the American public. Edison's *New Phonogram* commented that "They are Lauder's greatest hits, and will probably outsell the first lot as the great Scotch comedian is now much better known."

I Love a Lassie

or Ma Scotch Bluebell
by HARRY LAUDER & GERALD GRAFTON



6

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It was in 1908 also that the Victor Talking Machine Company began raiding the H. M. V. masters for Lauder material. The first releases were offered on the cheap Black Label series, but when he began to make new recordings for Victor in New York in 1909 these were slated for the new higher priced Purple Label series reserved for vaudeville headliners and classical artists who were judged not to merit 'Red Seal' recognition. Indeed, Lauder records were chosen to lead off both the ten inch and the twelve inch Purple Label series. *New Victor Records* for January, 1912 introduced the new American recordings of "The Picnic," "Roamin' in the Gloamin'," "A Wee Deoch an' Doris" and "Breakfast in Bed on Sunday Morn" with the notice that:

"The comedian interrupts a sensational tour to sing for the Victor

FOUR NEW RECORDS BY THE GREATEST OF ENTERTAINERS:

*Harry Lauder, Scotch Comedian
The most remarkable six weeks' tour ever made by an entertainer has just been completed by Harry Lauder. Beginning with a week in New York at the Manhattan Opera House, where he played twelve performances to nearly 40,000 people, the comedian visited the large cities of the East and middle West, in most cases playing only one or two days in each city, and sailed for England after breaking all records for large receipts. It is estimated that Lauder played to more than 80,000 in the six weeks.*

The most important feature of the tour, however, was the recording of all his new songs on the Victor, as by means of these he will sing to a vastly larger audience – the Great Victor Public, which can hear the Scotch entertainer whenever the fancy pleases.

In fact, this advertising blurb was not far from the mark since these four records surely were among the most popular to be issued by Victor before the advent of electrical recording.

Among the women performers Americans loved the male impersonators no less than the English. Perhaps the greatest of these was Vesta Tilley (1864–1952) who first appeared in New York at Tony Pastor's Music Hall in 1894. Attired in top hat, white tie and tails, she most commonly played the part of a young 'dandy' singing songs such as "Algy (The Piccadilly Johnny)," and "I'm the Idol of all the Girls." She also frequently worked in uniform for other numbers like "The Royal Artillery" and – during the First World War – "The Army of Today's All Right."

Although Tilley never recorded in the United States, she had made a series of cylinders in London for Edison in 1907. During her American tour of 1909 ten of these were released in America in a special announcement to dealers assuring them that these records would

"...receive the immediate and merited approval of Phonograph owners the country over. Miss Tilley's inimitable and charming art has delighted the audiences in the larger cities where she has appeared, and her phonograph success will follow as a matter of course. The many who have seen her dainty, fascinating manner, and heard the peculiar sweetness of her voice will at once recognise the songs in which she has made such an unpremeditated success. Those to whom her work is new, will probably join her friends in proclaiming her an artist of most remarkable ability....The fact that Miss Tilley is again playing important vaudeville engagements in this country makes the issuance of these ten records particularly timely."

Vesta Tilley's closest rival may well have been Hetty King who made very few recordings, but who is well remembered because she was still performing until just before her death at the age of eighty-nine in 1972. Like so many of the best known variety artists Hetty King specialised in character songs, changing costumes for various numbers. She was most famous in sailor's togs singing "Ship Ahoy (All the Nice Girls Love a Sailor)," but she was just as comfortable in formal attire as Vesta Tilley.

She was a truly marvellous performer, and that is just what New York audiences thought when she returned in 1909 after an absence of two years. Her act was described in great detail in *The New York Dramatic Mirror* (December 25, 1909):

VESTA TILLEY'S

NEW SONGS

SUNG
WITH
GREAT
SUCCESS



AT
ALL
HER
ENGAGEMENTS

Come Down Lover's Lane . . . 60	Following in Father's Footsteps 60
Sydney's Holidays in September 60	The Seaside Sultan . . . 60
No Girl's a Fairy . . . 60	Algy, the Piccadilly Johnny 60
Jolly Good Luck to the Girl Who Loves a Soldier . . . 60	

T. B. HARMS
FRANCIS, DAY & HUNTER
1731 BROADWAY, NEW YORK

"Following the appearance of Vesta Tilley last season, Hetty King's appearance here this year is given an added interest, although the latter may be said to work at a slight disadvantage owing to the undoubted popularity of Miss Tilley with American audiences. And though they are both male impersonators, each has a different method, and each assumes characters that are somewhat unlike those used by the other, hence comparisons are hardly fair. Miss King dresses her parts in quite as dapper a manner as does Miss Tilley and her appearances as the typical London Beau Brummel are most becoming to her and she wears her clothes remarkably well. Her first character impersonation was that of a seaside youth who appeared in a natty blue sack suit, single breasted coat, straw hat with a black band, patent leather shoes with white tops and black buttons, black four-in-hand tie and high collar. The accompanying song, "Beside the Seaside," was quite tuneful, and on the whole the number was pleasing. This was followed by Miss King's appearance as a young naval officer, for which character she wore a dark blue naval officer's uniform. Next she was seen as a young chap in morning walking suit consisting of a black cutaway one buttoned coat, top hat, drab waistcoat with white facings, grey four-in-hand tie, patent leather shoes with drab tops, grey suede gloves, violet boutonniere, monocle, and walking stick. "In the Park" was the song rendered, it also being quite tuneful and typically English. The closing number was a semi-dramatic rendition, consisting of a recitative sort of song entitled "My Birthday." Conventional evening clothes of faultless cut and fit were worn, while a half stage C. D. F. set was utilized. The song was about the twenty-first birthday of a society lad who joyously anticipates his coming liberties as a full grown man as well as the happiness of spending his own fortune. He picks up a letter left for him by his father and to his horror learns that the latter has lost his money through speculation. A telephone bell rings and the boy is told that the parent has "accidentally" shot himself and is dead. The story ends here with the youth bowed down by his disappointment and sorrow.

Miss King not only held the attention of her auditors, but showed that she has the ability to do serious work as well as the lighter and amusing characterisation and she is deserving of praise for her restraint in the latter part of the impersonation and for not reverting to dramatic methods. An encore was called for on Wednesday night and the artist responded with an old favourite of hers, "Going Away," in which song she impersonates the character of a British sailor who is about to start forth on a sea voyage. The dance, though not typical of the sea, was dainty and pretty to watch and the audience seemed to forget that it might as well have been done with skirts as in sailor's trousers. The act ran thirty-two minutes, including the encore number, a long time for the usual vaudeville offering, but not for Miss King."

Alice Lloyd (1873–1949) and Vesta Victoria (1873–1956) were the other two English women who attained superstardom in American vaudeville. Although Marie Lloyd, Alice's sister, had appeared at Koster and Bial's Music Hall in New York as early as 1897, her style and her material were too suggestive for the family audiences then being courted by theatre managers. Marie returned to the United States a number of times, but she never achieved great popularity. Alice, on the other hand, became a star almost immediately although she was far less popular in England than her sister. Alice appeared in New York first at the Colonial Theatre in February 1907 where the audience welcomed her so enthusiastically that she was made the headliner for the second week. This appearance led to a Victor recording contract and in May and June of that year she recorded five of the songs she was using in her act: "Young Men Lodgers," "May, May, May," "The Tale of the Clothesline (Stockings on the Line)," "Never Introduce Your Bloke to Your Lady Friend," and her most popular number, "You Splash Me and I'll Splash You." She returned for American tours almost annually until the war and in a readers' contest sponsored by *Variety* in 1911 for the ideal vaudeville bill Alice Lloyd and Harry Lauder were the two British performers among the nine acts chosen.

In 1912 Alice Lloyd entered musical comedy taking over the part originally played by Nora Bayes in *Little Miss Fix-it*. After the First World War she returned to New York for a week at the Palace and Joe Laurie, Jr. wrote in his "Golden Dozen of Single Women Performers" series in *Vaudeville*, (N. Y., Henry Holt 1953) that she received the greatest ovation in the history of that theatre. She was to return to America periodically over the next decade until her final tour in 1927–1928.

HETTY KING'S I'M GOING AWAY



As Sung by
HETTY KING
KING OF MALE IMPERSONATORS

WORDS BY
W. HARGREAVES
MUSIC BY
W. LETTERS

Published by

"Shapiro"

MUSIC
PUBLISHER

Cor. Broadway & Thirty-Ninth Street,
New York

6

STANDARD

Like Alice Lloyd, Vesta Victoria was a long time favourite with American vaudeville patrons. Her first engagement in the United States was as early as 1893 when she sang one of her most enduring song hits, "Daddy wouldn't buy me a Bow-Wow," an early double-entendre song. She was back again several times in the mid and late nineties and then there was an eight year gap before her return in 1906. From that time until the war she was an almost annual visitor to New York and the vaudeville circuits. Her appearance in New York in 1907 brought her a ten week tour at \$3,000 a week, an unheard of salary in those days. By that date she had in her repertoire most of the songs she is best remembered for today. She signed a contract with the Victor Talking Machine Company to record twelve of her current hits and in two sessions in June 1907 she recorded numbers which included "Waiting at the Church," "Poor John," "Man, Man, Man," "It's All Right in the Summertime (The Artist's Model)," and "He Calls Me his Own Grace Darling." When Sime Silverman reviewed her act for *Variety* that year he called her

"the magnetic, pretty, buxom character actress, the idol of New York public, unexcelled and impossible of imitation."

Vesta Victoria retired from the stage after the First World War but returned to variety several times after that. Most of her post War performances were in England, but she had a successful engagement headlining at the Palace in New York in 1927.

There is little doubt that English and Scottish performers were extremely popular with American variety audiences. However, although they surely drew large crowds to the theatres, in general the sale of their records did not reflect their personal popularity.

When Victor introduced double-sided records in 1908 the most popular releases were transferred to the new format. Of the then recently recorded titles by Alice Lloyd and Vesta Victoria only one title was carried over, Alice Lloyd's "You splash me and I'll Splash You." The remaining single-sided records were dropped rapidly from the catalogue and are very scarce today. No records by Hetty King or Wilkie Bard were issued in the United States and the Lashwood and Whelan records were only available for a very short time. And if Edison made much of the release of the Vesta Tilley cylinders, they too were only available for a few years in a special 'English' series.

The one real exception to this rule was Harry Lauder whose enormous popularity on stage was undoubtedly matched by his huge popularity with owners of Victor Talking Machines. Some of his songs sold in great quantities and when the electrical process replaced the acoustic in 1925 Lauder was recalled to the studios to re-record some of his best – and best-selling – numbers. Edison used the cylinder recordings he had made in London, but was barred from making recordings of Lauder for his Diamond Discs because of Lauder's Victor contract which specified that he could only record in disc format for them. In their search for a 'cover' artist for the Lauder material, Edison's studios turned to imitators such as Glen Ellison who recorded "She's the Lass for Me" and "The Waggle o' the Kilt" for the Edison discs. Even Sir Harry's brother Alec (or 'Alick') was brought to the Orange, New Jersey studios to make two masters of Scottish comedy songs he was then performing on stage. Columbias turned to Sandy Shaw to record "He was very Kind to Me" and "I Love a Lassie" while the Emerson Phonograph Company found a Lauder imitator in Evan Davies [*not to mention the pseudonymous Peter Dawson on Edison Bell – Ed.*]. As late as the 1940s Decca signed Sandy MacFarlane to make an album that included Lauder material.

Surely the popularity of Lauder was instrumental in American recording companies looking through their English affiliates' master vaults for recordings in the hope that they might find some other artist to rival the sale of the Victor Lauder releases. Victor offered the public Ada Reeve's "Father's Little Man" and "Foolish Questions" while Columbia turned to Cyril Maude's dramatic recitations, Whit Cuncliffe's "I Had A Devil of a Time Last Night," Harry Champion's "Little Bit of a Cucumber," and Will Fyffe's "I Belong to Glasgow." None of these records sold well although Columbia did hit paydirt with the chance issue of Joe Hayman's "Cohen on The Telephone" which had a very large sale led to the release of other 'Cohen' titles both by Hayman and his imitators.

One other music hall artist whose records had a fairly large sale in the United States was Billy Williams's "The Man in The Velvet Suit." Williams never performed in America; his records however were first offered there in 1911 and 1912 by Edison and Columbia. The latter company released them first on their blue label at a slightly higher price than their black label records and over the course of the next five years seven double-faced records of Williams were to be released.

During the same years Edison continued to offer additional cylinders in its English series and even Pathe included him in its catalogue until about 1920. And yet, even these sales could only be judged a minor success compared to the phenomenon of Sir Harry Lauder.

In short, the American public was exposed to English music hall headliners throughout the glory years of American vaudeville – from the early appearances of Vesta Victoria, Albert Chevalier and others of the ninties through the declining years of this form of entertainment in the late twenties.

It may be that some of the American public's stereotypes of the tight-fisted Scot derive from the portrayals of Harry Lauder, while our view of the English 'upper crust' may still be coloured by long gone performances of Vesta Tilley and Hetty King.

At the very least, these performers paved the way for the more sophisticated performers of the post-World War I period – Noel Coward, Gertude Lawrence and Jack Buchanan, who were all to be so well received in New York and throughout the English speaking world.

MAN, MAN, MAN

OR,
GIRLS YOU'RE THINKIN' TOO MUCH OF THE MEN



VESTA VICTORIA'S
NEW SONG HIT

WORDS BY
FRED MURRAY



MUSIC BY
CHAS. HILBURY

Excuse Me Mister Moon
Excuse Me Mister Moon

ALICE HLOYD'S

Song Successes

IN THE SPARKLING MUSICAL PLAY

"LITTLE MISS FIX-IT"

(MANAGEMENT OF WEBB & LUESCHER)

EXCUSE ME MISTER MOON 60¢

IF YOU'LL BE MY EVE I'LL BUILD AN EDEN FOR YOU 60¢

HAVE YOU EVER LOVED ANY OTHER GIRL? 60¢



Alfred
1915

NIPPER'S UNCLE

William Barraud and his Disc Records

Part Two

By Frank Andrews

On October 2nd 1912 the Dacapo Record Co., Ltd was incorporated with a nominal capital of £1,000 in £1 shares. The registered office was at 10, Copthall Avenue, London E. C., but by November the new Company was occupying the premises at No. 5 City road, E. C., where it had an established recording studio. All was put under the managership of E. F. G. Hale (known in the trade as "Alphabet" Hale). He went to the Dacapo business from the Homophon business which was operating in Britain through its own agency company. Hale had been with Homophon Records for three years and previous to that had been with the Columbia Phonograph Coy., Gen'l., in London for eight years. The Dacapo Record Company began advertising its discs in the trade journals in November 1912.

W. A. Barraud Ltd and Invicta Records

With the Dacapo Records available from the new source in November 1912, W. A. Barraud announced itself as stockists and makers of the Invicta Record. The Invicta Record was a new label in Germany belonging to the Berolina Schallplatten G. m. b. H. of Berlin which, having its own *Berolina* Record for the domestic market, had launched *Invicta* as a "Special Record" for other languages.

Berolina itself had been a recently founded company organised by Paul Kuchler of Berlin and Albert Vogt of Weissensee, Berlin, on October 31st 1911. The partners had brought into their business the sole selling rights for the German empire for the Syrena records of their Syrena Record Gesellschaft in Warsaw, then a part of the Greater Russian Empire.



(Globos, Globophon and Festival Records are often found with a "KV" monogram associated with the matrix numbers and it is possible that Kuchler and Vogt were responsible for those earlier makes, some of which were sold in Britain).

The November announcement of the Invicta Records from W. A. Barraud Ltd. stated that there were already 400 titles available but the in-

itial catalogue series, which began at no.1, showed the highest number as 179 in those records selected from the catalogue as being on offer, thus making only 358 titles!

From the outset there were already a substantial number of British recordings in the catalogue and all of them would have to have been repressings of other matrices until the New Inn Yard studios could despatch newly recorded matrices to Berlin.

It is a feature of many of the low-numbered Invicta records that they do bear a number of different matrix numbers. As an example, Invicta No. 58 of "Phil Gordon" singing "If I Had the World To Give You," was obviously first recorded in Barraud's Clifton Street studio for Dacapo Records and given matrix-cum-face number 11522. This side then became available to the German Bel Canto Record G. m. b. H. of Berlin, the Bel Canto Record label having been established as early as August 1909 and which claimed to offer nothing but new recordings.

In February John G. Murdoch became the agents for Bel Canto Records exported from Germany, some with a British repertoire and some of which were clearly from Dacapo's recordings, but given a 5,000 series of "matrix numbers." Murdoch's did have their own recording studios in Farringdon Street, E. C. where new recordings appear to have been made for the Bel Canto label. Albert W. Ketelby, the conductor/composer, had been Murdoch's musical director there for the production of their Indestructible Phonograph Records which were processed in Albany, New York and sent back to Murdoch's who, at first, had advertised them as "Columbia Indestructible Cylinders." 5246 is the earliest matrix number of No. 58. The next matrix number on this Invicta 58 side is 36-4466 and this is, as far as I am able to substantiate, a "stock-control-matrix-number" applied by the Turmalin Werke of Berlin which issued the *Turmaphon Records* and which, it was reported in that same November when the Invictas were put on sale by Barraud, had taken over the matrices and original recordings of the Bel Canto G. m. b. H. of Berlin, that company's assets having passed into the hands of the Pachaly Company, a banking house established in Breslau. A third matrix number on 58 was that applied in a 1900 series, viz 1938, and in this instance it turns out to be W. A. Barraud Ltd.'s own stock control matrix number.

Other matrix numbers found on some Invicta records probably come from Berolina Schallplatten's own matrices, which were also used on other Invicta Records, not under Barraud's agency, which were exported to other countries. Occasionally, a Beka Grand record matrix number can also be found on low-numbered Invicta records!

The only supposition I can offer as to how a Beka recording might appear on Invicta is that when Beka Records stopped supplying masters for usage by the English Record Co., Ltd. in mid-1911, for John Bull Records, the matrices may have remained in the factory. Berolina might also have been a pressings customer, and used some of these matrices.

There were various mass pressing factories in Germany at this time who undertook work for customers in this way and Berolina could have acquired matrices no longer in use by Beka, for some of the Invicta early titles go back to 1908, and could only have come from Beka who had begun business in 1904. "Phil Gordon" on Invicta 58 was Thomas Jackson from Dacapo record 192/mtx 11522.

Francis James Barraud paints another picture

The Band of H. M. Irish Guards, under its first conductor, Mr. Charles Hassell, had recorded for Dacapo Records whilst under the agency of Barraud, but with the Invicta Agency, the band became exclusive to W. A. Barraud, Ltd. and in December 1912 it was reported that Willie's brother Francis James had painted a life-size portrait of Charles Hassell conducting his regimental band and it is understood that that portrait formed the content of dealers' showcards and a poster advertising the Irish Guards Band's recordings.

There were other artists who had been on Dacapo records but became exclusive to the Invicta Records. They were W. Sizer, the well-known north of England cornettist, Mary Williams, contralto, who also recorded with her sister Ethel, and Pamby Dick, the Scottish accordion player but who had been with Homophone records, not Dacapo. The Two Rags were also said to be exclusive, one of whom was almost certainly Jack Charman, but he and his partner/s made other records under other pseudonyms and it was only the name of the Two Rags which was exclusive to Invicta. The records had reached number 214 with the December 1912 supplement and so the 400 titles were then a fact. A feature of the discs, which were all pressed in Germany, was a dating code pressed into the masters which indicated either the date it was grown from the "mother" master or the date it was passed for pressing. Essentially this comprised either the letter M for 1912, N for 1913, and a number between 1 and 31 to give the day's date, which was followed by a letter indicating the month, starting with Z for January and working backwards through the alphabet for successive months. The Invicta Record label, as sold in Britain, was printed with a half Union Jack in the upper part of the label, which was red, white and blue with black printing.

During September 1912, when W. A. Barraud, Ltd.'s Dacapo record agency was being terminated, Philip Waldman, the co-partner with A. J. Barton in the Empire Record enterprises, forwarded an application to have "Invicta Record" registered as a trade mark.

His company address was then 249 Old Street, London, E. C. It is not known whether A. J. Barton was still a partner in Waldman's enterprises or whether he had left him when he joined Willie Barraud as his junior partner in January 1912. As subsequent events appeared to indicate, Waldman was probably still associated with Barraud and Barton at that time, although he later switched his allegiance to the Kalliope Musikwerke A. G. of Germany.

After eight months of trading with the Invicta records, the Barraud business became aware that others were selling disc records under the Invicta record name, which induced the company to advertise the following in "The Phono Trader," June 1913 :

"It having come to our knowledge that records bearing our label are being offered for sale without our authority we hereby give notice to those whom it may concern that we have instructed our solicitor to take proceedings against anyone infringing our rights in the use of the Invicta trade mark registered under the Trade Marks Act 1905."

Such a notice was a grave blunder on W. A. Barraud, Ltd.'s part as Waldman's application, no. 345605 had not been registered and neither had Willie nor his company made a separate application let alone had one granted.

In that same June, W. A. Barraud, Ltd. resolved to voluntarily wind up its affairs. Mrs. Blanche Barraud, on the strength of her holding a debenture of £1,000 which had been created in November 1912, appointed her solicitor, Mr. O'Neill, as the company's receiver. Payments and receipts balanced out at £2,124 10s 7d. when the receiver concluded his task on October 13th 1913.

In the meantime, proceedings had begun against W. A. Barraud, Ltd. by the Berolina Schallplatten G. m. b. H. of Germany, and Waldman, who was said to have applied a second time for the Invicta record trade mark, although there is no evidence of this in the Trade Marks Journal, had begun selling Kalliope discs as "Our Flag" records, pressed from Kalliope Musikwerke masters, originally recordings made for Blum and Co., Ltd. by Kalliope, for its Victory and Diploma records, but which company had broken with Kalliope just as W. A. Barraud, Ltd. was in the process of breaking with Berolina Schallplatten. No documentary evidence has been discovered to support the claim that W. A. Barraud, Ltd. were granted the exclusive agency for the Invicta Records in Britain, nor indeed just London.

Whatever the arrangements entered into, they had practically broken down by May/June 1913 and, by putting his company into voluntary liquidation in June, William Barraud had paved the way for founding a new company which he called The Invicta Record Co., Ltd. This was incorporated on July 4th 1913 with a nominal capital of £4,000 with Mrs. Blanche Barraud the only substantial shareholder with 500 £1 shares. William Barraud and Alfred J. Barton were the directors, described as dealers in gramophones and records. The first registered office was at Bank Chambers in the Kingsland High Road, London, N. E., moving in October 1913 to No. 1, New Inn Yard.

The action brought against W. A. Barraud, Ltd., by Berolina Schallplatten was heard in the Old Street, E. C. Police Court in November 1913, with a Dr. Lunge arguing on behalf of the German company that the defendants were quite aware that no registration of the application for Invicta Record as a trade mark had been granted, and the effect of W. A. Barraud, Ltd. advertising that there was such a registration had been to deter others from purchasing his client's goods bearing that label and thereby gained W. A. Barraud, Ltd. an unfair advantage over others. That company had since gone into liquidation Dr. Lunge claimed, and none of its creditors had been paid up. He affirmed it was quite certain that W. A. Barraud, Ltd. had no rights in a trade mark.

Barraud's solicitor, who was not engaged until after the warning notice had been published, claimed that W. A. Barraud, Ltd. had been appointed the sole London agents for the Invicta records of the German company and that there had been an agreement for the sale of the trade mark, with both parties being under the impression that it had been registered, and with the agreement confirming that the trade mark was the property of the London company. Who was supposed to have made that application was not mentioned. Waldman's application had been on behalf of his own Empire Record Company, not on behalf of Barraud, which is an unsolved mystery.

Barraud's solicitor stated that as soon as it had been discovered that the Invicta Record application had not been registered, W. A. Barraud, Ltd. had taken steps to see that it would be, but it was opposed. Those who opposed the application were not mentioned, but as the Victor Talking Machine Company of America had its Victor Record label registered in Britain this was most likely the company which opposed the Invicta registration as, phonetically, the two labels could be confused when spoken about?

Barraud Company was fined £2, £1 costs.

A FEW DACAPO SUCCESSES.

We all go the same way home
Do you remember the last
Meet me in Kellyland (waltz)
I don't care what becomes of
me
Yesterday you called me
sweetheart
They're all single by the
seaside
Kitty Dear; ^{popular}
The Garden of Dreams
The Shadows
When the Summer days are
o'er Anna Gray

Some Orchestra Hits.

In the Shadows
Popular Memories
Popular Hits
A Bunch of Roses
In Cooland
Post Horn Gallop
&c., &c.

DACAPOS STAND SUPREME FOR TONE.

DACAPOS SHOW
NEARLY 50 per cent.
PROFIT TO THE
AGENT.

QUICKEST
SELLERS.

If your Factor does not stock them write to us and we will give you the name of one who does.

W. A. BARRAUD & CO.,
1, New Inn Yard, Great Eastern Street, E.C.
TELEPHONE: 13282 CENTRAL.

2/6



Henry the Eighth.
Meet me to-night in Dream-
land
Any old Iron.
Baby's box of toys
Let's have a basin of Soup
Take your girle on a steamer
You can do a lot of things at
the seaside.
Introduce me to the Lady.
Billy Whitlock at the Party
&c., &c.

Banjo Solos by
Mr. JOHN PIDOUX
Fairly Bells by
Mr. BILLY WHITLOCK
Xylophone Solos by
Mr. ALBERT MULLER
Whistling Duets with Orch.
Whistling Solos by
Mr. GUIDO GIALDINI
Cornet Solos by
Mr. FELIX SILBERS
Descriptives by
Mr. JACK CHARMAN & Co
SACRED numbers with
Organ Accomp.
&c., &c.

DACAPOS ARE THE
TOP RECORD FOR
THIS SEASON.
Mr. AGENT, SEE
THAT YOU
INTRODUCE THEM
IN YOUR DISTRICT.

LARGEST
PROFITS.

The advertisement shows Barraud's move to the new address of 1, New Inn Yard.

The Invicta Record Company, Limited

Having lost the supplies of disc records from Germany, Barraud's new concern, The Invicta Record Co., Ltd., announced that in future all Invicta records were to be made with fifty new titles hopefully to be ready by the end of September for the new season. But, still exploiting the British market, the Berolina Schallplatten appointed John Abrahams & Co. of 54, Redcross St., E. C. as its new British outlet, so that there were two different makes of Invicta records on the market, both continuing catalogue series, already into the low 300s!

The Invicta Record Co.'s 10" discs were to sell at 1s 6d, the 12" for 2s 6d; John Abraham's Invicta records were only 1s, thus joining the many makes put on sale at 1s or 1s 1d in the prices war which opened the 1913-1914 season. Abrahams & Co. gleefully advertised the fact that another company had been fined 40s with costs for falsely advertising the proprietorship of the then non-existent Invicta trade mark.

Some of The "Bob" Records, with the giveaway dating code, were pressed from Berolina Schallplatten's London recorded matrices held in Germany, which was one of the new line of one shilling records pressed for The Bob Record Co., Ltd. of Glasgow. Lugton & Co., Ltd. began advertising as wholesale stockists of the English-made Invicta Records in November 1913, which, of course, no longer showed a dating code in the pressings. The label underwent a change around December 1913 which, although retaining the Half Union Jack design, was mainly printed in gold on dark blue paper. A Mr. Athol Conway Simmons joined the Invicta Record Co., Ltd. at the age of 33, later being appointed the head of the shipping department. The German company's British Invicta Records had reached no. 368 in December 1913; the Invicta Record Company's numbers had only attained 322.

The Invicta Record Co.'s discs were being pressed by the Crystalate Mfg. Co. They were already pressing Gramavox and Popular Records for the Sound Recording Co., Ltd. of Piccadilly whose matrices were at the disposal of any who wished to have pressings made from them, either with clients' own labels or one of the Sound Recording Co.'s stock of labels. Hence Invicta augmented its catalogue with some of these masters which can be distinguished by their 10 3/4" diameter. On October 17 1913 Charles Hassell's portrait was submitted for trade mark registration and, there being no opposition, it was advertised in February and duly registered in May 1914.

~ To be continued ~

Meetings Reports

London, 19th June, Dominic Coombe

Members at our London meeting were entertained by Dominic Coombe who travelled up from the depths of Surrey with his own Edison phonograph and a box full of wax Amberol cylinders. All the records, Dominic explained, were chosen because they were selections that had never been pressed onto Blue Amberol and are consequently rarely heard outside collectors' homes because of their extreme fragility.

The evening passed off perfectly thanks to Dominic's very careful handling of the records and a varied programme. There were several orchestral items including a *Tarantelle* by Ardit, *The Ghost's Dance* (Dunkels) and *The King Chanticleer Rag* (Ayer). Serious vocal items included Frank Craxton in a Handel aria and Florencio Constantino in *O Paradiso*. There were also some comedy items including *My Reputation* by Tom Wootwell and *Tax the Bachelors* by Stanley Kirkby.

It is good to have such a varied and entertaining programme from a collector devoted to preserving these fragile cylinders and we hope to hear more of Dominic's collection in due course.

Len Watts

Severn Vale, 15th June - Norman White

Norman White, Nimbus's historical consultant gave a talk on his company's *Prima Voce* historical series [*in which the records are played on an acoustic EMG in a large hall, with a microphone about 4' in front of the horn - Ed.*]. Norman White was himself a singer with the Scottish National Opera for 20 years; he described some of the problems in finding suitable recordings from which to make transfers, involving travel in Europe and America, due to the poor quality of many English pressings, necessitating the use of less gritty foreign copies. He also described the actual transfers, wherein his own singing experience is of considerable help, particularly in assessing the correct pitch for which he augments the aural evidence by use of the score. Examples used by Norman White included Patti, Schumann-Heink, Caruso and Battistini. Mr. White also gave interesting insights into the life of an opera singer, including singing with the then little-known young Pavarotti, at the Scottish National Opera.

John Calvert

BROADCAST IN INDIA

By Michael S. Kinnear

The history of the *Broadcast* label and its proprietors in Great Britain has been related by Frank Andrews in *Hillandale News*, Number 129 (December 1982), pages 126-131, and number 130 (February 1983), pages 148-150, under the title of "Broadcast - The Story of a Record." An aspect of the *Broadcast* record label's output not mentioned in those articles concerns the production of an Indian repertoire on the label for the Indian and Asian market. Although manufactured in England between 1934 and 1937, these Indian recordings were produced and distributed by a separate and independent company formed late in 1933, called The Musical Products Ltd., whose headquarters were at Madras, in South India.

Some years before The Musical Products Ltd was established in late 1933, the English repertoire of the Broadcast record label was placed on the market in India by the Indian branch of the British publishing company, MacMillan and Company Limited., whose head office in India was at Delhi, with branches at Bombay, Calcutta and Madras.

The Broadcast record label was imported into India from July 1928 by MacMillan and Company Limited's Calcutta branch, through an agency agreement with the Vocalion (Foreign) Limited, until early 1932, when that company was wound up by the Vocalion Gramophone Company Ltd. This in turn was acquired by the Crystalate Gramophone Record Manufacturing Company, Limited in March 1932, who continued the agency arrangement with MacMillan & Co., Ltd., for India.

The Madras branch office of MacMillan & Co., Ltd., at 6, Patullo Road, Madras, under the management of H. C. Stagg, resumed the distribution in India of the English repertoires of Broadcast, Eclipse, Imperial and Rex records for the Crystalate Gramophone Record Manufacturing Company Limited, from about the middle of 1932.

In about December 1933, The Musical Products Ltd., Madras was established by Jesinglal Kisharlal Mehta and Kirtilal Manilal Mehta as partners, with an Authorized Capital of 50,000 rupees, at 167 Mount Road, Madras. It seems that the capital was not to be paid into the company until mid-1934, at which time the company may be deemed to have commenced its operations officially.

Jesinglal and Kirtilal Mehta were members of a very prominent family of diamond merchants, and partners in the family business that had been established in 1895, by their forebears, in the name of Surajmal Lalubhai & Company. Over the past three decades the business had grown into one of the foremost diamond and precious stone merchants in India, with its head office in Bombay, a branch in Madras and an office in Antwerp, Belgium. The firm was among the world's leading suppliers of industrial diamonds, including of course diamond tips for cutting heads and lathes as used in the recording industry,

which might explain how they came to be involved in such an apparently unrelated field, while Jesinglal Kisharlal Mehta himself was known as a patron of Indian Classical music.



Between 1932 and 1934 several small Indian recording companies had sprung up including Hindusthan Musical Products & Varieties Syndicate, Ltd; The Megaphone Company; and the Senola Musical Products Company, all of Calcutta; The Ruby Record Company, Bombay and Saraswathi Stores, Madras, to name the most important, along with a couple of dozen smaller regional concerns who all had their own labels, and whose products were usually both recorded and manufactured by The Gramophone Company, Limited, at their Dum Dum factory, under a scheme known as "Private Recorders," which attempted to keep all record manufacture in India under the one company's umbrella. Those that were not prepared to join the Gramophone Company, Ltd.'s scheme of providing pressings of records had to find alternative means of having their recordings manufactured. The only other disc record factory then operating in India was the Viel-o-phone Company, Limited. The plant was owned and operated by Valabhdas Runchordas of Bombay, who had been manufacturing records there since 1914. By the early 1930s, however the plant was somewhat antiquated and only capable of producing pressings of rather poor quality.

The Musical Products Ltd., Madras, was established as producers and distributors of gramophone records through an agency agreement with Meloto Company, Ltd., who were responsible for the export side of the Crystalate Gramophone Record Manufacturing Co., Ltd. A Mr. Binstead has been referred to as the person sent out to India to supervise the sessions for Broadcast there.

8" GE Gold Rs. 1-12-0
 8" RE Red Rs. 1-8-0
 8" BE Blue Rs. 1-4-0
 9" RN Red Rs. 2-0-0
 9" BN Blue Rs. 1-8-0
 10" G Gold Rs. 4-0-0
 10" R Red Rs. 3-8-0
 10" B Blue Rs. 2-4-0
 10" Y Yellow Rs. 1-12-0
 10" Baby - 1934 Rs. 1-4-0
 10" GR Gold, red stamp Rs. 3-0-0
 10" BG Blue, green " Rs. 2-8-0
 10" RG Red, green " Rs. 2-12-0
 10" GB Green, blue " Rs. 2-4-0
 10" O Orange Rs. 1-12-0

The company's head office was at 167 Mount Road, Madras, with a branch office in Bombay and recording rooms in Bombay, Calcutta and Colombo, Ceylon. Other distributors had sole rights for Broadcast records in India outside of Madras, Bombay, Calcutta and Colombo.

In accordance with the locations of the three recording studios, the matrix series for the Indian Broadcasts had the prefixes 'HO' (Madras), 'BHO' (Bombay) and 'CHO' (Calcutta) with a numerical system beginning at 1. Some 12" matrices were indicated by the conversion of the letter O to T, so that the three matrices would become 'HT,' 'BHT' and 'CHT.' There may also have been some other similar codes as yet undiscovered.

Four numerical blocks were utilized by the company for Indian Broadcasts - 2000, 2500, 3000 and 4000, with the retail prices for each of these blocks being indicated by a complicated and confusing set of prefix letters that described the colours of the labels, and thus their price category. (These categories were revised in 1936, and were somewhat simplified in much the same way as the Gramophone Co. in England had rationalised their previously complicated system of label colours - and prices - a little over a decade earlier).

The table below shows these categories, along with their relevant prices. It will be seen that like the English Broadcast company The Musical Products Ltd. manufactured quite a variety of different sizes:

12" GT Gold Rs. 4-8-0
 12" RT Red Rs. 4-8-0
 12" BT Blue Rs. 3-8-0


○ *Revised in 1936 to :*

Yellow label 10" Rs. 2-4-0
 Blue Label 10" Rs. 2-12-0
 Red label 10" Rs. 2-8-0
 Red label 12" Rs. 5-0-0

The Musical Products Ltd. quickly assembled a very impressive list of recording artists, including several renowned classical vocalists and instrumentalists who had already achieved a certain amount of fame as 'Gramophone' artists, through their earlier efforts on His Masters Voice. Among these was Pearsa Sahib, who had made cylinder and disc recordings as far back as 1904. Recordings of this artist appear on just about every label with an Indian repertoire that one can find up to the 1930s, but by the time he sang for Broadcast, his high-pitched voice was but a shadow of its former glory.

Some of the other artists signed up for the Broadcast label can be seen in the advertisement reproduced below, which dates from December 1934. They included Miss Keserbai Kerkar, Miss Siddheswari Devi, Miss Jaddan Bai, Miss Krishnabai, Master Krishna, Ustad Bundu Khan, Subbulahmania Pillai. (Some were making their very first recordings – all were later to achieve great fame and fortune with the Gramophone Co. (India) Ltd.) The very wealthy parent company was able to offer large fees for Broadcast recordings, without which many of these artists would not have been captured.

हिंदी नुकतेच प्रसिद्ध झाले आहेत



रेकॉर्ड्स

खाली दिलेल्या सुविख्यात कलाकारांनी आपल्या गायनाची कमाल केली आहे !

<p>उर्दू हिंदी गुजराती आणि मराठी चारही भाषेत</p>	<p>प्रो. शरीफखान (ग्वाल्हेर) मास्टर वसंत अमृत मास्टर मेदी रखा मास्टर कृष्णा मि. धनरामसिंग मास्टर दामोदर पुरुषोत्तम (सारंगीनबास) पंदुरवान</p>	<p>मिस् कुल्याबाई मिस् कमलेश्वरी मिस् रसुदन मिस् अनवरीजान मिस् ललिताबाई मिस् गुलाबबाई (अम्मावनीकर) रामराणी दुर्गाबाई</p>
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आजपर्यंत ज्या रेकॉर्ड्स ऐकण्याची आपण वाट पाहत होतां, तेच हे रेकॉर्ड्स आहेत
इतर रेकॉर्ड्सपेक्षां आमचे रेकॉर्ड्स वीडपट वेळ वाजत राहतात

— कॅटलॉगसाठी लिहा —

धी म्युझिकल प्रॉडक्ट्स लिमिटेड

१९ राम्पाटे-रो, मुंबई

१९७, मार्टेट रोड, मद्रास

Additionally, the company tried very hard to persuade Khan Sahib Abdul Karim Khan, one of India's most famous vocalists, to make recordings with them, but he stubbornly refused, remaining loyal to Odeon even though he had not recorded since 1905. Had The Musical Products Ltd. succeeded in signing Khan Sahib Abdul Karim Khan it would have been the equivalent in India of a rival to The Gramophone & Typewriter in Milan signing Enrico Caruso!

Between 1934 and 1936 The Musical Products Ltd. made considerable inroads into what had previously been almost exclusively The Gramophone Co. (India)'s preserve. In common with one other firm however they were still having their discs manufactured abroad – the only other Indian recording company in this position was T. S. Ramchunder & Bros., whose Ramagraph records were being manufactured by Carl Lindstrom A. G., in Berlin.

In 1934 Duleria A. Pandya established The National Gramophone Record Manufacturing Co., Ltd., with a disc record factory in Bombay. Apart from its own 'Young India' label, this company also offered custom pressing services; a dramatic increase in the number of new record labels not surprisingly followed soon thereafter – by early 1937 there were around one hundred different labels, of which all but Broadcast and Ramagraph were being made by either The Gramophone Co. at its Dum Dum factory or the new National Gramophone Record Manufacturing Co. in Bombay.

During 1936 the Authorised Capital of The Musical Products Ltd. was increased to 100,000 rupees. Jesinglal Mehta, as Managing Director, had also become proficient enough to make his own recordings for the company, which were given their own matrix code of 'JM.' Although a vast amount of money had been put into the recording and distribution of Broadcast in India – the company's matrix stocks totalled by then some 2,000 titles – sales were, on the whole, dismal. Surajmal Lalubhai & Co., the parent company, finally decided there was no point in throwing good money after bad, especially in view of the burgeoning competition and took steps to wind down The Musical Products Ltd.

Although the Head Office of the company had remained, officially, at Madras, Jesinglal Mehta was more or less permanently stationed at Bombay, where the Broadcast records were achieving their highest sales and so, from late 1936 the distribution of Broadcast records in South India was passed to General Products Co. of Madras, who also represented several other minor labels. To compound The Musical Products Ltd.'s problems still further, in March 1937 the Decca Gramophone Co., Ltd. took over the goodwill, plant and other assets of the Crystalate Manufacturing Company, Ltd. who had been providing the Broadcast pressings. The last known catalogue of Indian Broadcast releases is for February 1937, even though titles continued to be released and advertised up to mid-1937.

By July 1937 Jesinglal Mehta had severed his connection with The Musical Products Ltd. and set up a separate record company under the name of The Diamond Record Company, in Bombay. He proceeded to introduce the 'Lotus' label, whose pressings were manufactured by The National Gramophone Record Manufacturing Co., Ltd., also of Bombay. The design of the Lotus label bears a striking resemblance to the Broadcast label, except that the "diamond" in the centre of the upper half of

the circle was replaced by a lotus flower and the legend "British Make by Patent Process" which had appeared on the Broadcast label had been rather amusingly changed to "Indian Make by Electrical Process." Even though the wheels may have come off the wagon for The Musical Products Co., Ltd. as far as their recording program was concerned, the company still retained a large amount of stock which had to be cleared to recoup some of the original investment. Hence the company's branches in Madras, Bombay, Calcutta and Colombo

became simply retail outlets to dispose of the Broadcast stockpiles.

While this was going on the Decca Co. had appointed S. H. Haskill (Eastern) Ltd., of Bombay as their representative in India for Brunswick records, which were being manufactured by The Gramophone Co. at Dum Dum.

After less than a dozen issues Jesinglal Mehta abandoned his Diamond Record Co. and his association with the National Gramophone Record Manufacturing Co., Ltd. who had been pressing the Lotus discs for him, and launched The 'Jay Bharat' record Company in October 1938, from the same premises, to promote "his latest flame," Miss Sushila Tembe, a light classical vocalist whom he later married. The recordings for this new label were recorded and manufactured by The Gramophone Co., Ltd. at Dum Dum and although there were less than two dozen releases in all on Jay Bharat, Jesinglal Mehta had finally struck a vein of commercial 'hits.' Most of these were selling strongly



The retail selling of Indian Broadcast records continued through the branches of The Musical Products Ltd., and surprisingly appeared to have achieved greater sales between 1938 and 1940. This upturn in interest in Broadcast was mainly brought about by playing many of the company's records on the Indian Broadcasting Company's radio



stations, located in Bombay, Calcutta and Madras. The playing of records over the air had also been a major factor in the promotion of Odeon and Columbia recordings from the mid-1930s and no doubt set the pattern in India for what has become a very common practice for promoting record sales.

Of the fate of the 2000-plus matrices of Broadcast recordings, little is known. By 1940 the Madras office had been relocated to a different address in the city and the Bombay office was vacated. The recordings studios there were occupied until 1943, but by 1944 The Musical Products Ltd. had closed all its offices and ceased business.

The Musical Products Ltd – and Jesinglal Mehta in particular, will best be remembered for revitalizing the 'historical' prospects of Indian classical artists, both in concert and on record. Through the enthusiasm and dedication of the company directors (as well as those of other companies of course) the artistry of many Indian classical performers has been preserved on record which might not otherwise have survived at all.

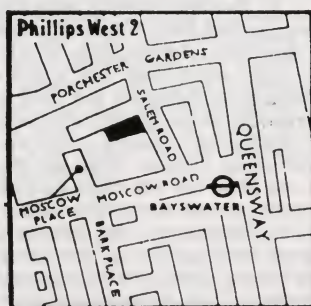
[Acknowledgements, to Frank Andrews and to Jim Hayes, for assistance with regard to the history of the Broadcast label in Great Britain]

CLPGS to fill Phillips....

We are pleased to confirm that the Society's November London meeting will take place at the sale rooms of Phillips Fine Art Auctioneers, at 10 Salem Road, Bayswater, London W2, on Wednesday 20th November, the evening before their forthcoming Mechanical Music Sale. All the machines to be included in the sale will be on view and members will be able to inspect them privately from 6 – 7 pm. Drinks will also be served.

Following this, Len Watts will present a recital of Pathe centre-start discs, a speciality for which he is justifiably well-known!

Phillips is located, as shown in the map below, just off Queensway and is a short walk from Bayswater Tube station (Circle and District Lines) or Queensway Station (Central Line). There is limited parking in Phillips own yard, as well as street parking nearby in Salem Road itself and in Porchester Gardens (Please note that at present Moscow Road is partially closed for road works). Alternatively, there are two NCP Car Parks on Queensway itself. Please use the side entrance to the building, which will be fully signposted. Our host for the occasion, George Glasiris of Phillips, is available on 071-229-9090, should any readers be unsure about any of the details.



Other London Meetings:

September 18th – G. Woolford –
"The Twenty-Five."

December – *Free for all* – members are invited to bring their own records – the evening's theme to be announced.

October – *To be announced.*

Reviews

EMI / MGM Film Soundtrack Reissues

Nowadays it seems that any artist or 'show' has a stall in the theatre selling his/her/their recordings. It was not always so and if one enjoyed a performance one had to visit a record shop a day or two later to obtain a souvenir – and even wait for an order to be fulfilled. So, if nothing else, today's performers have business acumen. EMI is satisfying nostalgia's desires and to date has reissued 20 souvenirs of MGM films. In this review you will recognise film titles of the 1950s and 1960s, but the set goes back to the 1930s. They have been 'reprocessed' by a magical system which brings us the songs more clearly. One assumes that engineers have gone back to the original sound recordings for there is no hiss that is frequently heard from a film shown on television. While the sound comes from both loudspeakers, they were originally recorded for monophonic film soundtracks. Excellent notes are written by David Wisehart, who places each film in perspective within MGM's total output of musical films as well as commenting on the content.

In *The Big Country*, while the action was keeping our eyes fixed firmly on the screen, our emotions were being helped along by some very interesting music, which merits this reissue uncluttered by distractions of dialogue and visual action. It was composed by Jerome Moross, who conducts an excellent selection of orchestral music containing melody and scenic portrayal. *How the West was Won* is in the same vein with music composed and conducted by experienced film musician Alfred Newman, who included the Ken Darby Singers to interpolate old folksongs such as "Shenandoah," "900 miles" and "On the Banks of the Sacramento." This reissue, **MGM 12**, will please lovers of orchestral music and film enthusiasts.

Words and Music were those of Lorenz Hart and Richard Rogers, in a story that was allegedly biographical and included songs one has heard frequently over the years. Mickey Rooney sounds very appropriate in "Manhattan." Betty Garrett is romantic for "There's a small Hotel." Judy Garland is forceful (!) for "Johnny One-Note." Lena Horne is correct for "The Lady is a Tramp" and "Where or When."

As a bonus we have the ballet music of "Slaughter on Tenth Avenue" played by a large orchestra (although I still have a lingering love for the saxophone HMV 'C' series record by Paul Whiteman's Orchestra way back).

Songwriters Bert Kalmar and Harry Ruby were saluted in *Three Little Words* and were portrayed as chummy neighbourhood fellows (as they undoubtedly were) by Fred Astaire and Red Skelton. "Three Little Words" and "Who's sorry now" have been mangled over the years by almost everyone but they come out freshly, on **MGM 14**. Astaire and Skelton have a pleasantly light duet in "My Sunny Tennesse." Although I like the song "I Wanna be loved by you" I hate Helen Kane's 'baby-voice' interpretation. Being English, Gale Robbins offends my ears when singing 'Toosday,' 'Noos,' 'anoo,' etc. in "All alone Monday" – but it's still a good song. As Mr. Wisehart says in his notes, the biographical musical is a way of saying "Thank You," to lyricists and composers, even if the actual story on film digresses somewhat from actuality.

MGM 15 features *Hit the Deck* (one of a number of Navy-on-shore-leave stories) has well-known music by Vincent Youmans and started life as a stage musical decades previously, but here has Tony Martin and Vic Damone singing the main songs: "Sometimes I'm happy," "More than you know," "Hallelujah," "I know that you know!" Jane Powell reprises "Sometimes I'm happy." There is excellent choral singing for "Join the Navy" and "Loo-loo." In *the Good Old Summertime* told of a Chicago girl, Judy Garland, who in 1908 was looking for a boyfriend very correctly through an agency and finally married the manager of the shop in which she worked, Van Johnson. They had fine support from Buster Keaton and S. Z. Sazall. The five songs recorded here are by various composers, but all are sung by Judy Garland, whom I like, and who always sounds as if she is putting herself into the song. You will know "Meet Me Tonight in Dreamland," "Put Your Arms Around me Honey" and, I hope, Yip Harburg's "Last Night when We were Young," that is in a surprisingly quiet romantic style for Miss Garland. The King's Men join her for "Play that Barbershop Chord." *Wedding Bells* had many song and dance themes on film, but only six here, mostly by Fred Astaire and including "Ev'ry night at seven," "I left my hat in Haiti" (a swingy syncopated number), and Jane Powell with "Too late now."

Silk Stockings and *Les Girls*, both with music by Cole Porter, are coupled, the first starring Fred Astaire and the second, Gene Kelly, both singing dancers.

Silk Stockings began life as a play, then was filmed, first as *Ninotchka* with Greta Garbo, then *The Iron Petticoat* with Bob Hope until, with Cyd Charisse and Janie Page it became a musical with a typical American misunderstanding of the USSR, but sufficiently satirical to raise a smile. However, the songs are in a swing style (before cacophony set in). Peter Lorre was even persuaded to join a couple of choruses!! I do not recall the songs from these two films being great hits outside their film existence but that was no fault of Mr. Potter. In *Les Girls*, also on **MGM 16**, Gene Kelly had the charming company of Mitzi Gaynor, Kay Kendall and Taina Elg to make it a song and dance film which the Queen saw at a command performance. The songs have a pleasant mixture of romantic and swing music. "Ladies in Waiting" is even a 6/8 march.

My final compilation, **MGM 20**, opens with *The Boy Friend*, wherein the 1920s-style music of Sandy Wilson remains unspoiled by this troupe which pretends to be 'amateur,' but of course, gives a very professional performance. Twiggy sings very pleasantly and Barbara Windsor is a vivacious French maid. Christopher Gable is the young leading man who sings a duet, "A Room in Bloomsbury" with Twiggy, which is reminiscent of the charm of Jack Buchanan and Elsie Randolph. The whole production sounds bright and breezy, and not having seen the film, it brings me the quality of a first rate concert party of Clarkson Rose or "The Fol-de-Rols." *Good-bye Mr. Chips* is the musical version from 1969 that was financially unsuccessful for MGM at the time despite its excellence of production and music, but enjoys repeats on television. Petula Clark was the showgirl who married the schoolmaster Peter O'Toole. Perhaps the changes evolving among 'the masses' in 1969 were against the film, for nobody could fault Terence Rattigan's original story. Being in older mould I still find Leslie Bricusse's music appropriate to the story. Miss Clark's singing style has few 'pop' inflections, while Mr. O'Toole speaks musically supported by the orchestra, appropriately to his role.

I have given the basic catalogue numbers above, to which you add the prefix LP, TC or CD according to which you wish to purchase. I'm sure that there is something for everybody in this sound-track series to date, of which I mention but five. I'm glad I have perennial youth or I should be shocked by the films' original production dates (I wonder how many of the *real* voices of the *actresses* we hear, for it is well known that many were not chosen for their singing ability and that many had 'ghosts' behind the microphone. I have named those shown in the credits.

Ernie Bayly

The Patent History of the Phonograph 1877-1912, compiled, edited and annotated by Allen Koenigsberg. Listing 2,118 U. S. Sound Recording Patents and 1,013 Inventors, illustrated by original drawings from 101 sound patents, each with commentaries; 159 pages 11 1/8 X 8 1/2". Obtainable from A. P. M. Press, [redacted] Brooklyn, NY 11226, U. S. A., Price \$49.95 post free.

Every now and then there appears a book that bears the stamp of prolonged research at some depth, and such is the work offered here. Upwards of 2,100 American phonograph patents, (many of these were also secured in European countries) unearthed over 16 years by Allen Koenigsberg are tabulated in numerical order and under their inventors' names. Design Patents are listed too, mostly covering cabinets. As Koenigsberg points out, it is the date of *filing* of the patent that is always the crucial one; often patents were granted years after application.

101 significant patents have been depicted in greater detail, each in an informative essay with, praise be, full cross references to relative or parallel patents. These include the basic patents of Edison, Bell and Tainter and Berliner as well as Bettini, Suess, Amet, Tewksbury, Eldridge Johnson, Lambert and Macdonald. These and the pages listing the other patents are a convenient guide for those who want to order complete patents or copies of summaries from the patent gazettes. The latter are useful guides unless you are after the finer details. It is a labour-intensive job running through the patent indices for year after year and following up such ambiguities as 'phonograph' (a shorthand term) or 'record,' favoured by card-index inventors. With this book handy there is no such time-wasting, and after help from fellow searchers its author is confident enough to offer reward for news of any patent that has escaped his trawl.

It is tempting to spread quotes from the book all over this review – just opening it at random there is a list of 32 U. S. Phonograph inventors and design patentees with 10 or more patents and led by Edison with 134, yet some names very familiar to us managed one or two. The Introduction to the book divides history and statistics in about equal proportions; following is a chapter by Ray Wile on American patent procedure – including examples when things went wrong. Allen Koenigsberg was lucky enough to have the patent files of both Philip Mauro, counsel to American Graphophone, and George Stevens, another inventor. Though admittedly not cheap, the book has the quality of reliability of the author's previous works and is a great achievement.

George Frow

Letters

Dear Editor,

Perhaps the the simplest solution to George Taylor's problems with Berliner artists (*Hillandale No. 175*) is to say that "Gramophone Record 54112" is a duet by Galan and Cesarani from *La Favorita* while "Gramophone record 54122" is a duet by Galan and Franchi from *La Gioconda*. "Galassi" does not exist, except in Bauer.

The term "Berliner" derives from the wording "E. Berliner's Gramophone" which appears in the centre of the discs. It therefore describes a label style and not the name of a company. We know that 10" Berliners exist, but has anyone ever seen a Berliner with a paper label? (When early material was later re-pressed with paper labels, such examples would hardly qualify for the description "Berliner").

As for "the new book" listing only Italian material, this is perhaps not very surprising as the full title is: "His Master's Voice / La Voce del Padrone – the Italian Catalogue, 1898 – 1929." George may like to know that a companion volume with middle name "La Voix de son Maître" should appear in September, and with luck, should be followed by German and Russian companions. That is at least a step towards satisfying his desire for "a complete catalogue," and in addition he will find details of other Berliners, not just operatic, and of everything else that was ever published in those areas thrown in for good measure!

Yours sincerely

Alan Kelly, Sheffield.

Dear Editor,

On page 94 of the latest issue of the magazine, "champion melodeon player" James Brown crops up [*unfortunately due to a typographical error he appears as 'James Braw' – Ed.*]. His pre-1914 recording activity was fairly extensive, appearing on Zonophone (some titles later reissued on Zonophone-Twin, Australian HMV and Ariel), Winner and Marathon.

Not much heard nowadays outside of the folk music revival, the melodeon (bellows, buttons, a different note pushing and pulling on the same button – similar to a harmonica) appeared frequently on record during the first two decades of the century on major and minor labels.

Among the instrument's great exponents were the Peter and Daniel Wyper, Jack Williams, W. F. Cameron, Pamby Dick and Leo Mallett (apparently the same man – can any reader enlighten me?), Peter Leatham and A. J. Scott. Even Jimmy Shand played prior to changing to the Continental diatonic accordion. Meanwhile in America, John J. Kimmel was taking virtuosity on the melodeon to its peak.

I would be delighted to hear from anyone interested in these early recordings, in particular if you have any biographical or other data on the recording artists. I have hundreds of sides, both on original disc and on tape – maybe some swapping arrangement could be made?

Yours,

Keith Chandler,

Oxford OX8 1LL.

Dear Editor,

Having just read issue 174 of your magazine I was most interested in Miles Mallinson's rebuild of a Gem, and in particular the difficulties he had in machining the lead screw.

It brings to my mind a screw made by Henry Mandslay for an astronomical instrument around 1838. This screw was 4 feet long, 2 inches in diameter, with 50 threads to the inch for its entire length and carried a nut 12 inches long containing 600 threads! Not to be sneezed at even today.

Yours sincerely,

Douglas Barry, Angus.

Dear Editor,

I am anxious to trace some songs recorded by my father, Chris Baker in 1912/13, the first two on Edison Bell 'Winner', the others Favorite:

- 2325 – "I was looking back to see"
/ "I sent my sister to assist 'er"
- 2346 – "Why did the fly-fly fly?"
/ "What sort of noise annoys an oyster?"
- 606 – "Rhoda rode to Ryde" / "I wonder"
- 621 – "The Woking waker of working men"
/ "You can all come to my house"
- 635 – "The copper they copped"
/ "Sue's shoe shops."

Yours Sincerely,

Leslie Baker,

Sussex, BN16 4LB.

From the Rostrum

Christies, South Kensington, July 26th 1990

The star piece in this sale was a tinfoil phonograph, the first to appear at auction for some time. Like many tinfoils, it was unidentified and, perhaps, unidentifiable, although two tacks on the wooden base looked as though they once held a name-plate in position. The workmanship looked professional, although the number of parts apparently machined from the solid rather than cast suggested a very small production batch. It was a simple, hand-turned design with a small spoked cast iron fly wheel at each end of the arbor. The hammer fell at £3,200. £1,700 was paid for an E. M. Ginn Expert Senior. Rarer and therefore more interesting, if not as valuable, was an E. M. G. portable. No, I had never heard of one either, but then EMGs were made largely to order so anything might turn up.

This one was teak, with brass corner reinforcements in the best tradition of 'tropical' cameras, and it was qualified for the 'portable' designation by its format rather than its not inconsiderable bulk. It carried the company's early address at High Holborn (they moved to Grape Street in January 1929) which gave it the added attraction of being earlier than most EMGs found today. Like the later Mark IV Table Grand, it had a non-metallic horn emerging at the front, but with a single, bottom-hinged flap instead of doors, fastened by a suitcase clip to the front of the lid. £550 seemed not dear – especially compared to £220 plus VAT for a two-spring Expert soundbox!

Another rarity was a Chinese laquer HMV 251 console, the last 'humped-back' model, differing from the 250 in having the No. 4 soundbox and acoustic system of other 1926 models. This one – probably a Harrods finish – at £700 was a bargain to a cabinet collector. I would certainly prefer it to the handsome but obviously privately made cabinet phonograph at £1,900, which had a Triumph mechanism, Diamond B reproducer, home-made telescopic brass arm and a gramophone flower horn mounted below, above two cylinder drawers. It looked to be of the period when later Amberolas were getting cheap and cheerful; no doubt its owner wanted to combine the best of the early Edisons with current cabinet trends.

At the opposite end of the size scale was a Stollwerck toy gramophone, the rectangular version rather than the circular tinplate one; it had no records with it, chocolate or otherwise, but it still attracted £1,200. £100 less bought an HMV model 510 (the cabinet Pleated Diaphragm). As this had suffered from damp and the external veneer had suffered serious warping and shrinkage (it had been cleaned and repolished as best it could) this seemed

surprisingly high. Talking of re-finishing, a curious thing had happened to a Victor 'Royal' (the one that looks like a cross between a Trade Mark and a Junior Monarch, with oxidised metal corners). Its horn was painted scarlet with yellow bands (and professionally done)



and all the metal fittings that would normally be nickel or oxidised were finished in hammered gold enamel, again very professional looking. Even without soundbox, it made £850. Coloured 102s continued to bring £100–130; a French blue 'Stradivox', circa 1932 with 30 records made £200. An English curiosity, an HMV table radiogram Model 501, well restored, deserved its £150. Finally, a Red Gem in fair condition made £650 while £300 was paid for a Chippendale Diamond disc without its grille, equalled by an Amberola 50. Funny how some things remain predictable while others climb steadily or shoot skywards.

Christopher Proudfoot

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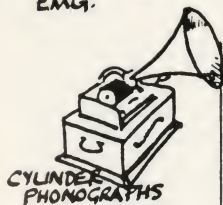
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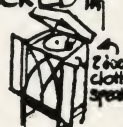
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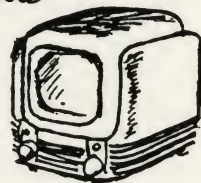
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